ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
20 Newmarket Road
Cambridge CB5 8DT
England

Somerset House
417 Maitland Avenue
Teaneck NJ 07666
USA

Date of publication and production of master: 1979

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three-part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the musuem, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

Copyright: The microfiche edition is the copyright of Chadwyck-Healey Ltd.

Technical data:
Producing laboratory: Chadwyck-Healey Ltd.

General

Z.5020
N.

balcomb greene

COURTAULD INSTITUTE

balcomb greene

The American Federation of Arts, New York

Z 5020 N.

COURTAULD INSTITUTE

The retrospective exhibition of Balcomb Greene's work, as well as this monograph, are part of a series produced in 1959-1961 by The American Federation of Arts under a grant received from the Ford Foundation Program in Humanities and the Arts. Other artists included are: Milton Avery, Cameron Booth, Paul Burlin, Andrew Dasburg, José de Creeft, José de Rivera, Lee Gatch, Misch Kohn, Mauricio Lasansky, Jacob Lawrence, Carl Morris, William Pachner, Walter Quirt, Abraham Rattner, Hugo Robus, Karl Schrag, Everett Spruce, and Karl Zerbe.

Copyright © 1961, The American Federation of Arts

61.8-908

balcomb greene

by John I. H. Baur Associate Director, Whitney Museum of American Art

Balcomb Greene has always stemmed some tide. In the days of American-scene painting he was an abstractionist. At the height of the abstract tide he has been a figurative painter. As a teacher he has challenged the established principles of art training. As an artist he has challenged most movements and all programs: "In the presence of an inspiring work of art," he wrote, "one is in the hands of a fanatic who is not a member of a group."[1] He has become that kind of a fanatic in his own painting, but he is also a man of extreme intelligence—two qualities which do not mix easily. Perhaps this explains his distrust of mental processes in the creative act, his deliberate eroticism, his diabolical appearance before a camera (in contrast to the gentleness of his manner) and why he says, "I advocate arrogance, not arrogance in painting, but complete arrogance."[2] It may be that the hardest tide to stem has been the force of his own rational, analytical mind—a force which largely shaped his early paintings and which he has had to check rigorously in changing from the classicist he once was to the romantic painter he now is. Yet, like all polarities, this is too simple, for Greene's art finds its place somewhere in the warring area between emotion and intellect, intuition and analysis, sensuality and moral judgment. The tensions that pull it give it its strength; it vibrates in a hard-won equilibrium.

Greene was born in Niagara Falls, May 22, 1904, the son of a Methodist minister. His

youth was spent in a variety of small Iowa towns, with a brief interlude in Colorado. His mother died when he was a child. A photograph of her, posed stiffly before a modest frame building with a board sidewalk laid over the spring mud, tells much of his background. There was little interest in art though a good deal in music; his father wanted him to become a musician and engaged a series of "gifted" ladies to teach him piano and violin against his mounting resistance.

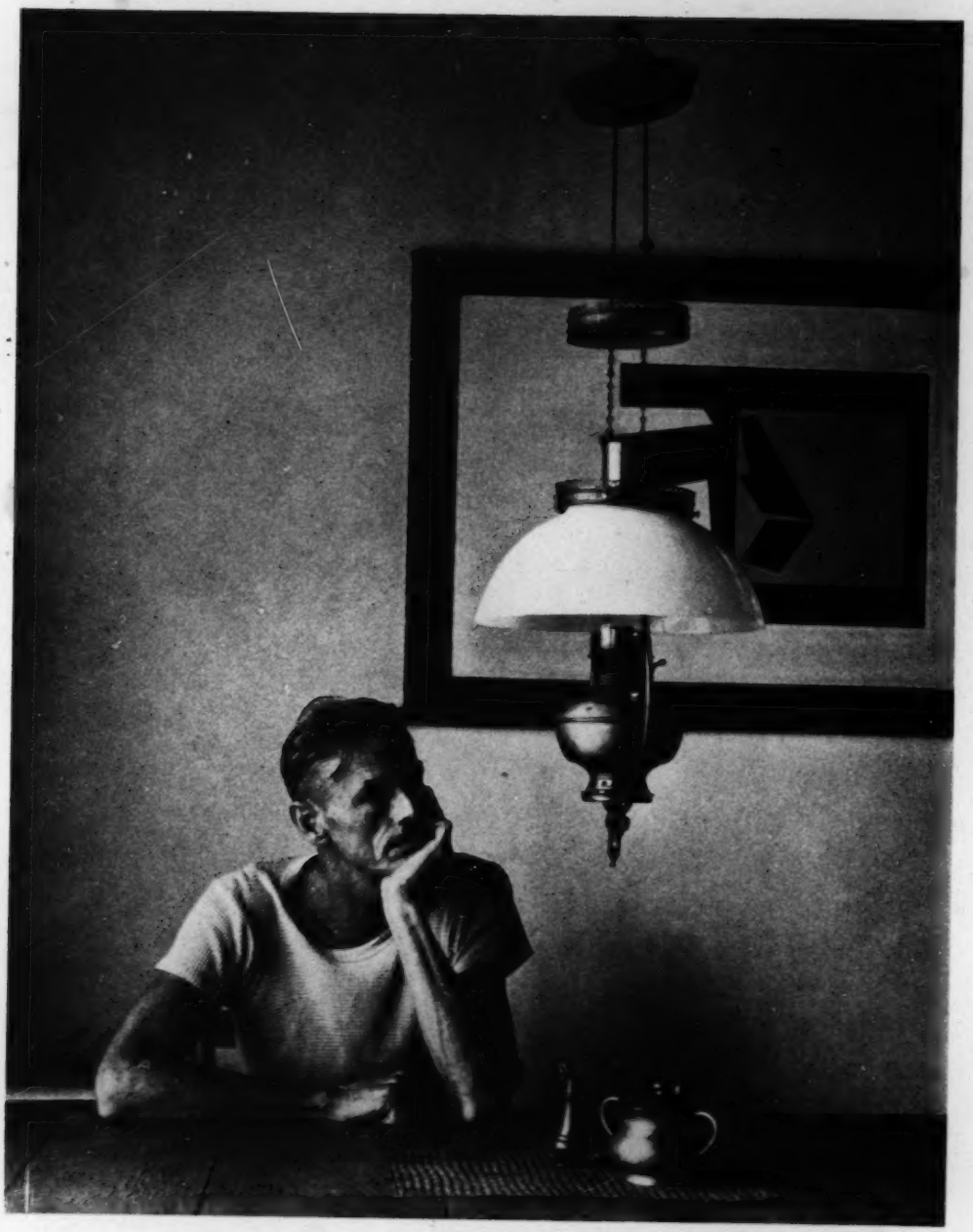
At eighteen Greene entered Syracuse University, majoring in philosophy, which then included the study of psychology. Having given up music, he was thinking of following his father's footsteps in the ministry. More important, as it turned out, was an Easter vacation in New York during his senior year when he met his future wife, Gertrude Glass, in the Metropolitan Museum. A sculptor, who later turned to painting, she did more than anyone else to awaken Greene's interest in art, although some years were to pass before he started painting.

They were married soon after his graduation in 1926 and went to Vienna. There Greene continued his work in psychology, attending lectures by Freud but not enrolling in any formal course of study. While the ministry had faded as a career, he was not yet sure of what he wanted to do. He made a little money writing articles for a journal of psychology published in Holland and, as the year wore on, began to entertain the idea of writing fiction. Eventually he was to turn out four novels and a number of short stories, none of which saw print.

Returning to America in 1927, Greene entered Columbia University to take an M.A. in English literature. The title of his master's thesis was THE FALLEN WOMAN IN 17TH CENTURY ENGLISH FICTION—a subject approved by his first faculty adviser, but not by a second who replaced him. In the resulting contretemps, Greene failed to get his degree; he was hired, nevertheless, by Dartmouth College where he taught freshman English for the next three years. In his spare time he wrote.

By 1931 Greene had saved enough money to leave Dartmouth for a year in Paris, which he stretched a little longer. There he continued to write, but was also drawn, through his wife, into the world of art. He was particularly stimulated by the conversation of a friend, the Polish painter Stanislas Grabowski. "What I learned from him was not technique, but the insurmountable difficulties which the artist today faces in society. I

24 **Two Women** 1956



Balcomb Greene, 1960

have learned no less, perhaps more, from the woman I married."[3] Greene's career as an artist began at this time. He had no formal instruction in painting (either then or later), but worked independently at La Grande Chaumière. His first canvases, done in 1931, are a strange mixture of naturalism, fantasy and incongruous stylistic elements. The realistic torso of a nude is topped with a cubist, African-mask-derived head. The swathed figure of SAMARITAINE, vaguely Chagall-like, is built entirely of spirals and reverse curves with one eyebrow and half the mouth detached from the face. The colors are somber, the handling rather coarse.

It is difficult to imagine a greater contrast to them than the work which Greene began to do less than four years later. The transition came early in 1933, after his return to New York, and can be traced today only in a series of collages, all of which were studies for paintings. (The paintings themselves were destroyed when his studio burned in 1941.) In these, figurative elements persisted briefly, but by 1935 they had vanished and Greene was working in a completely abstract, geometrical style marked by crisp linear patterns and a skillful use of tilted planes, which often suggest depth without destroying the essential flatness of the designs. Some of the later abstract paintings still survive and show how effectively the same concepts were applied to canvas.

There is a classical quality in these compositions, an intelligence and a firmness of control quite remarkable for a man who had been painting seriously for so short a time. In them Greene consciously sought an impersonal beauty; some of the canvases of 1938, such as GREEN COMPOSITION, are painted with an air gun through stencils to avoid any singularity of brush strokes; none are signed on the front and even his signature on the back was stenciled on in geometrical block letters. In the severity of his approach he may well have been influenced by Mondrian, whom he once called the greatest painter of our era, but he has never tried to paint like him. Indeed, despite his ideal of impersonality, these abstract pictures are stamped with his individual vision, although it is hard to say precisely how this is manifest. Perhaps it is partly a matter of the light which so often floods through them (one is called MONUMENT TO LIGHT), or the sense that, though abstract, they are constantly pulled toward imagery (the Guggenheim Museum's COMPOSITION might be a landscape, THE ANCIENT FORM a tablet, MONUMENT TO LIGHT an easel). In many of them

there is an ambiguity, both of space and of association.

Greene was soon recognized as a leading figure in the abstract movement, which was just beginning to revive in this country after a period of eclipse. In 1936 he was elected first chairman of the newly founded society, American Abstract Artists, and was twice re-elected. Nevertheless, it was to be many years before he had his first one-man exhibition in America or even approached supporting himself by his brush. After his return from Paris in 1933 he made a precarious living by writing for two publications edited by a friend, BROADWAY BREVITIES and GRAFT. A little later he was taken on the Federal Arts Project of the W.P.A., which gave him the opportunity to do a stained glass window for a Bronx school in 1939. He also executed abstract murals in the Federal Hall of Medicine at the World's Fair and in the Williamsburg Housing Project.

About 1940, Greene began to work for an M.A. in the history of art at New York University. His thesis this time was on MECHANISTIC TENDENCIES IN PAINTING, 1901-08. His degree was awarded in 1943, and even before he received it he had found a teaching post at Carnegie Institute of Technology in Pittsburgh. There he has taught until very recently (1959), although only for the spring semester during the last eight years. His course, which started as a general history of art, expanded into the interrelation of the arts and ended as one on esthetics. He has consistently refused to teach the practise of painting.

In 1943 the human figure suddenly reappeared in Greene's painting for reasons which are not entirely clear to himself. It was not a question of "humanism," he thinks, although that later became a consideration. He had occasionally painted the figure naturalistically throughout his abstract period, but the new pictures of 1943-47 have little relation to these studies. They are closer in some ways to his abstract work, particularly in their sharp edges, bright colors and quasi-geometrical settings. But they are different, too. The figures look as if they had been torn or cut into odd fragments; they gesticulate like dancers and gyrate around the canvas in a frenzy of unexplained activity. Their featureless bodies, strange accoutrements and the steeply receding space in which they often enact their obscure dramas all suggest surrealist promptings—an impression which is not lessened by such titles as HEIRLOOM MAN, BLACK ANGELS, THIS ARCHITECTURAL WORLD. Greene is not conscious

of any surrealist influence ("I always thought it a dead end in art"), yet the fantastic impression of these pictures remains strong.

The year 1947 was important in Greene's life. It marked the end of a transitional period in his art and the beginning of his mature style. It was the year in which he had his first American one-man exhibition at J. B. Neumann's New Art Circle. It was also the year in which he and his wife bought the wild and beautiful tract of land at Montauk Point, near the tip of Long Island, where he has lived ever since. Virtually treeless, but covered by a jungle of bushes higher than a man's head, it is penetrated by a narrow dirt track which emerges, after a half-mile of meandering, on the edge of a precipitous headland overlooking the ocean. Here, for the first summer, they lived in an abandoned dugout, once an army lookout, while Greene began to build, with his own hands, the flat-roofed house of cement blocks and heavy beams, with its floors of weathered brick and its huge windows which seem to bring the sweep of the Atlantic to their very sills. High above the roof the gigantic vertebrae of a whale have been assembled like an abstract totem pole.

Here, and in his Pittsburgh and New York studios, Greene has evolved the figurative style for which he is known. His first innovation was the return to much more naturalistic proportions than those used in his transitional work of 1943-47. Sometimes the figure emerged clearly (INTERIOR, WAITING FIGURE), at other times it was nearly lost in a vibrating play of light and dark (THE TRAGIC ACTOR, OLYMPIA), but even in these pictures there was a sense of its presence. The problem, as Greene saw it, was to make of the human body something honest in terms both of his esthetic convictions and his inmost feelings. "There are certain themes and approaches which are foredoomed to failure," he wrote later. "These are a manipulation of the nude form for design purposes, and a display of it because man's proportions may be naturally pleasing to himself."[4] Nor did he wish to repudiate the flesh, as he felt that all art based in Christian compassion (like Rouault's) had done. He was also unwilling to accept the grotesque and largely accidental figures which emerged from the spontaneous brush work of abstract expressionism. The qualities he sought lay in a different direction, which he hesitated to define precisely. "Somehow they have to do with an overwhelming sexuality, courage which grows with it, and an awareness of death. These things are not

utilities, are not common virtues, but are goodness in themselves. No need to be more definite than this."[5]

Early in the 1940's, while he was still painting abstractly, Greene became interested in photographing the naked figure—which he still does from time to time. Many of these photographs are erotic and in nearly all of them there are extreme contrasts of light and shadow which cut across the lines of the body with their own patterns, obscuring forms but also revealing them in startling sequences. These elements—both the eroticism and the strong chiaroscuro—now began to appear in his canvases.

Greene dislikes impressionism, and his use of light has no tincture of optics. For him light is an arbitrary, nearly abstract element. It seldom comes from one recognizable source, it spills out into areas where it has no right to be, it stands like ectoplasm in tangible columns. His shadows are as summary and as concrete; they fall where the artist wills them to, sometimes modeling a form in high relief, often eroding it. They are like patches of night let into the fabric of day. Color is of secondary importance, for light is the enemy of color and Greene was composing almost exclusively with light and dark. "I think in values," he says. To this end, he installed a large black mirror in his studio; paintings reflected in its surface are drained of hue and of detail, appearing only as masses of bright and somber areas, like a lunar landscape seen through dark glasses.

From 1948 into the middle Fifties Greene's pictures have the look of abstractions, for the figure is often so fragmented and consumed by light that it loses its identity and becomes, at first sight, simply one part of a dynamic composition of warring lights and darks. When this happens, it may seem only an object to reflect and absorb light—a piece of still life—and indeed the artist once started a canvas with a nude woman and turned her into a landscape. He has never turned a landscape into a woman, and this is significant, for the human figure, even when scarcely recognizable, can always be felt as the mainspring in his work. Generally female (though sometimes male), she has grown steadily in corporeal reality, acquiring a weight of flesh and breast and thigh, a massive and brooding quality. Though erotic she is a millenium removed from those "half-wit adolescents scantily dressed" of commercial art, which Greene once remarked are "enough to make an artist paint apples forever."[6] She is more like a fertility figure or the primitive goddess of a forgotten matriarchy. And if she has

Photograph by Balcomb Greene

30 **The Necklace** 1958

entered Greene's art slowly and painfully, her features obscured, her body revealed only a fragment at a time, it is perhaps because only in this way could he pursue his search for the truth of the senses. "The body and the spirit have so commonly been held enemies that any denial of this has been apologetic," he once wrote. "It is natural that the human body—no longer as a commodity, but now sexual and spiritual at the same time—cannot return to art much more clearly or abruptly than it can into the life of man."[7]

In the last five or six years a new assurance has entered Greene's work, as if a long and doubting search was over. Slowly the human figure has lost its tortured ambiguity and has emerged whole. In SEATED FIGURE, TWO WOMEN, YOUTH, there is a freedom of gesture, a heroic amplitude almost like that of classical sculpture. The figure has also begun to acquire individuality. After his wife's death in 1956, she became the subject of a series of paintings (GERTRUDE I, II, III, IV), while several canvases of large heads show a growing interest in facial expression and characterization. At the same time his art has widened its scope to include landscape, almost totally neglected before. That deep love of the sea, which first drew Greene to Montauk, has finally found expression in some of the most powerfully romantic paintings of storm and cloud movement and dramatic light on rock and water that our period has produced. Though more abstract, they remind one of Vernet or Turner.

The most recent developments of all are still so new that one cannot predict where they will lead. For years Greene painted the single figure against a neutral background or in a conventional studio setting. Now he has moved it into the landscape and, by doing so, has created implications which he would have shunned before. Thus JOAN BY THE SEA is not simply woman; she is doing something in a dynamic design which relates her, psychologically as well as esthetically, to the turbulent sky, the sweeping forces of nature. When in the past Greene painted two or more figures, he generally placed them frontally, in repose, and unrelated by any overt gesture. Now, in DARKNESS AND LIGHT, he has involved them in a specific drama of love. Considering these pictures and his new interest in more precise characterization, it is apparent that he has been moving from the general toward the particular—to men and women marked by the variety of life.

Greene is chary of formulating a program

for himself. He is, above all, an intuitive painter who will not be bound even by his own conceptions. Of one thing, however, he is sure: "I claim no achievement save my recognition that the situation of mankind is so perilous that the future of art, as a separate and unrelated activity, is unimportant."[8] In one form or another he will continue to explore the deep inner springs of mind and emotion that make man what he is.

NOTES

1 The Doctrine of Pure Aesthetic, by Balcomb Greene, **College Art Journal,** Winter, 1959–60.

2 **Ibid.**

3 Statement by the artist. **Contemporary American Painting,** 1952, University of Illinois.

4 The Doctrine of Pure Aesthetic, by Balcomb Greene, **College Art Journal,** Winter, 1959–60.

5 **Ibid.**

6 **Ibid.**

7 Symposium: The Human Figure, by Balcomb Greene et al., **Art Digest,** Nov. 15, 1953.

8 The Doctrine of Pure Aesthetic, by Balcomb Greene, **College Art Journal,** Winter, 1959–60.

The excesses of modern art, most prominent of which may be **abstract expressionism, action painting** and **neo-dada,** were committed by specialists. Each of these "movements" represents a position which was frozen and intellectualized early in the century, and is now deftly revived by the artist specialist. Each seems once to have been dissolved in its own prescription: i.e. expressionism in despair, futurism in physical violence, and dada in dada. For its resurrection, or a profitable replica of it, each "movement" required that limited talent, the specialist.

On the biological level, specialization can mean the end of a species. In cultural matters it means beginning painfully all over again.

One may then feel, to avoid pain and since these "movements" existed less in the continuity of art than in the succession of mankind's symptoms, that we need a clear and detailed description of a new direction. But we must not intellectualize and limit direction, or insist on its newness, simply because the revivalistic "movements" were intellectualized. A definition of sickness does not enable us to define health. Certainly we need not program the future in terms of social good simply because those "movements" offer more a social than an artistic meaning.

What we specifically need is a new kind of artist to replace the specialist. We may ask, as Dr. Johnson did, that he "have a mind of large general powers accidentally determined in a particular direction." With him there should not be, in the cultural sense, so many accidents.

Balcomb Greene, May 11, 1961

CHRONOLOGY

1904 Born, May 22, Niagara Falls, N.Y., son of Bert Stillman and Florence Dover Greene.

1905–20 Lived chiefly in Iowa, with two or three years in Colorado.

1922–26 At Syracuse University, majoring in philosophy (B.A. 1926).

1926 Married the artist, Gertrude Glass. To Vienna to study psychology.

1927 Returned to New York. Post-graduate work in English literature at Columbia University.

1928–31 Taught English at Dartmouth College. Began to write fiction.

1931–32 In Paris. Began to paint seriously (without instruction) at Académie de la Grande Chaumière.

1933 Returned early in the year to New York. Earned living writing and was later on the Federal Arts Project of the W.P.A.

1936–37 First chairman of American Abstract Artists; re-elected 1938–39, 1940–41.

1939 Executed mural for Federal Hall of Medicine at World's Fair and stained glass window for Bronx school.

ca. 1940 Began post-graduate work in art history at New York University (M.A. 1943).

1941 Fire in New York studio destroyed many early paintings.

1942 Began to teach history of art at Carnegie Institute of Technology, Pittsburgh. Continued through 1959.

1947 Bought land at Montauk Point, Long Island, and built own house there.

1950 One-man exhibition at Bertha Schaefer Gallery nominated by **Art News** as one of the year's ten best, also in 1955, 1956.

1956 Gertrude Greene died.

1959–60 Worked in Paris for six months. Lives now at Montauk Point, Long Island. Work handled by Bertha Schaefer Gallery.

ONE-MAN EXHIBITIONS

1932 Unknown gallery in Paris.

1947 J. B. Neumann's New Art Circle, New York.

1950 Bertha Schaefer Gallery, New York, also 1952, 1954, 1955, 1956, 1958, 1959; Arts and Crafts Center, Pittsburgh.

1957 American University, Washington, D.C.

1959 Brookhaven National Laboratory, Long Island, New York.

1960 Centre Culturel Américain, American Embassy, Paris (with Leon Golub).

1961 Retrospective Exhibition circulated by The American Federation of Arts, opening May 23 at The Whitney Museum of American Art, New York.

SELECTED BIBLIOGRAPHY

References are arranged alphabetically by author or title, with exhibition catalogs listed under the name of the city in which the museum or gallery is located. The place of publication of books is New York unless otherwise noted. Materials considered of secondary value, but accessible through standard reference works are not included. The compiler, Rosalind Irvine, has personally examined all material in the bibliography.

ABBREVIATIONS

Ag August, Am American, Ap April, Arch Architecture, col color, D December, F February, il illustration(s), Ja January, Je June, Jl July, Mag magazine, Mr March, My May, N November, O October, p page(s), por portrait, S September.

BOOKS AND EXHIBITION CATALOGS

American Abstract Artists, 1939, 1 il.

Baur, John I. H.: **Nature in Abstraction,** 1958, p 37, 68-69. 1 il (col).

———**Revolution and Tradition in Modern American Art,** Cambridge, 1951, p 66, 68. 1 il.

Eliot, Alexander: **Three Hundred Years of American Painting,** 1957, p 193, 194, 195. 1 il (col).

Frost, Rosamund: **Contemporary Art,** 1942, p 29, 181, 219. 1 il.

Hess, Thomas B.: **Abstract Painting,** 1951 ,p 125-126, 133. 1 il.

Janis, Sidney: **Abstract & Surrealist Art in America,** 1944, p 51, 81. 1 il.

New York (City): Bertha Schaefer Gallery. **Balcomb Greene—20 Years of Painting.** Foreword by Harris K. Prior. 1959. 6 il.

New York (City): Whitney Museum of American Art. **Abstract Painting in America, 1935.**

Ritchie, Andrew Carnduff: **Abstract Painting and Sculpture in America,** 1951, p 86, 151. 1 il.

Selz, Peter: **New Images of Man,** 1959, p 83-87, 153. 3 il (1 col). Statement by the artist.

Seuphor, Michel: **Dictionary of Abstract Painting,** 1957, p 182.

Urbana: University of Illinois. **Contemporary American Painting,** 1952, p 194-195. Statement by the artist. 1 il.

——**Contemporary American Painting and Sculpture,** 1959, p 220. 1 il.

WRITINGS BY GREENE

American Perspective. **Plastique** no. 3:12-14 Spring 1938. 1 il.

The Artist's Point of View. **Mag of Art** 42:267-269 N 1949. 1 il. Paper presented at the Seventh Annual Conference on Art Education, Museum of Modern Art, N.Y., 1949.

The Artist's Reluctance to Communicate. **Art News** 55:44-45, 60 Ja 1957.

Differences Over Léger. **Art Front** 2:8-9 Ja 1936.

Expression as Production. **American Abstract Artists,** 1938, XI. 1 il.

The Fourth Illusion, or Hunger for Genius. **Art News** 56:46-50 S 1957.

Basic Concepts for Teaching Art. **College Art Journal** 8:21-34 Autumn 1958.

The Doctrine of Pure Aesthetic. **College Art Journal** 19:122-133 Winter 1959-60.

The Problem of Expression in Art. **Carnegie Mag** 22:211-213 F 1949. Por.

This Painter Examines the Social Contract. **Art News** 55:30-31, 92-93 Ap 1956. 1 il. Paper read at meeting of the College Art Association, 1956.

PERIODICALS

Artists on The Island. **Harper's Bazaar** 85:52 Jl 1951. Por.

H. C.: Balcomb Greene. [In "Reviews and Previews."] **Art News** 58:13 O 1959. 1 il.

L. C.: Balcomb Greene. [In "Four Recommended for November."] **Art News** 55:36, 67 N 1956. 1 il.

Cahill, Holger: In Our Time. **Mag of Art** 39:323 N 1946. 1 il.

de Kooning, Elaine: Greene Paints a Picture. **Art News** 53:34-37, 48, 50-51 My 1954. 17 il (1 col).

Ellis, Joseph Bailey: Art in Progress. **Carnegie Mag** 16:261, 263 F 1943. 1 il.

Ewing, C. Kermit: Out of the Smog. **Carnegie Mag** 20:277, 229 Mr 1947. 1 il.

A. M. F.: Balcomb Greene. [In "Reviews and Previews."] **Art News** 49:49 My 1950. 1 il.

———The Year's Best: 1950. **Art News** 49:43, 59 Ja 1951. Por.

J. F.: Balcomb Greene. **Art Digest** 26:16 Ap 15 1952. 1 il.

S. G.: Greene: Artist Bedazzled. **Art Digest** 28:15 Ja 1 1954. 1 il.

Gage, Otis: Art. **Arts & Arch** 72:39-40 Mr 1955. 1 il.

Greene, Balcomb: I Paint as I Paint. **Am Artist** 8:32-35 Je 1944. Transcript of speech delivered before the Associated Artists of Pittsburgh, 1944.

B. H.: Balcomb Greene. [In "Reviews and Previews."] **Art News** 51:46 Ap 1952. 1 il.

T. B. H.: The Year's Best: 1958. **Art News** 57:45 Ja 1959. 1 il.

Hood, Sam: Balcomb Greene. Detour to Abstraction. **Pittsburgh Press** p 6-7 My 8 1955. 1 il, por.

Kirstein, Lincoln and Morris, George L. K.: Life or Death for Abstract Art?: **Mag of Art** 36:110, 118-119 Mr 1943. 2 il.

Krasne, Belle: Balcomb Greene's Retreat to Likeness. **Art Digest** 24:16 Ap 15 1950. 1 il.

G. L.: Balcomb Greene. [In "In the Galleries."] **Arts** 31:62 N 1956. 1 il.

E. C. M.: Balcomb Greene. [In "Reviews and Previews."] **Art News** 53:48 Ja 1955.

Michelson, Annette: Paris, **Arts** 34:20, 21 Ap 1960. 1 il.

MacGilvary, Norwood: Associated Artists Prize Winners. **Carnegie Mag** 19:260 Mr 1946. 1 il.

A. N.: Balcomb Greene. [In "Fortnight in Review."] **Arts Digest** 29:24, 25 Ja 1 1955. 1 il.

New York Exhibitions. **MRK's Art Outlook** p 2, 4 Mr 31 1947. 1 il.

F. P.: Balcomb Greene. **Art News** 52:67 Ja 1954. 1 il.

J. K. R.: Balcomb Greene. [In "Fifty-seventh Street in Review."] **Art Digest** 21:20 Ap 1 1947. 1 il.

Reviews & Previews. Balcomb Greene. **Art News** 46:44 Ap 1947.

I. H. S.: Balcomb Greene. [In "Reviews and Previews."] **Art News** 57:12 O 1958.

M. S.: Balcomb Greene. [In "In the Galleries."] **Arts Digest** 33:56 N 1958. 1 il.

Symposium: The Human Figure. **Art Digest** 28:12, 13, 33 N 15 1953. Por. Statement by the artist.

10 Artists in the Margin. (Statement) **Design Quarterly** no. 30:9, 10,11 1954. 2 il.

Tillim, Sidney: Month in Review. **Arts** 34:51 O 1959. 2 il.

What the Museums are Buying. **Time** 67:74-75 Je 25 1956. 1 il (col.)

WORK IN PUBLIC COLLECTIONS

Brooklyn Museum; Carnegie Institute; Solomon R. Guggenheim Museum; Guild Hall, East Hampton, N.Y.; Joslyn Art Museum; Metropolitan Museum of Art; Museum of Modern Art, New York; University of Nebraska; Walker Art Center; Whitney Museum of American Art.

CATALOG

All works in the exhibition are illustrated. Dimensions are in inches. Height precedes width.

1 **COLLAGE, 1936**
Collage on paper, 9¾ × 15¼
Lent by the artist

2 **COLLAGE, 1936**
Collage on paper, 9¾ × 14½
Lent by the artist

3 **COLLAGE, 1937**
Collage on paper, 11¼ × 17
Lent by the artist

4 **GREEN COMPOSITION, 1938**
Oil on masonite, 14½ × 22½
Lent by the artist

5 **THE ANCIENT FORM, 1940**
Oil on canvas, 24 × 30 Lent by The Museum of Modern Art, New York, Purchase

6 **COMPOSITION, 1940**
Oil on canvas, 20 × 30 Lent by The Solomon R. Guggenheim Museum

7 **MONUMENT TO LIGHT, 1942**
Oil on canvas, 50 × 34
Lent by the artist

8 **THE HEIRLOOM MAN, 1945**
Oil on canvas, 46 × 34
Lent by the artist

9 **THIS ARCHITECTURAL WORLD, 1945** Oil on canvas, 30 × 48 Lent by the Whitney Museum of American Art

10 **EXHIBITION, 1946**
Oil on canvas, 40 × 30
Lent by the artist

11 **BLACK ANGELS, 1946**
Oil on canvas, 48 × 36
Lent by the artist

12 **INTERIOR, 1948**
Oil on canvas, 36 × 48
Lent by the artist

13 **THE TRAGIC ACTOR, 1950**
Oil on canvas, 48 × 36
Lent by the Bertha Schaefer Gallery

14 **OLYMPIA, 1951**
Oil on canvas, 30 × 40
Lent by the artist

15 **THE MAGISTRATE, 1951**
Oil on canvas, 60 × 46
Lent by the Bertha Schaefer Gallery

16 **THE STUDIO, 1952**
Oil on canvas, 48 × 36
Lent by Dr. and Mrs. Robert Goldwater

17 **TWO MEN, 1952-54**
Oil on canvas, 44 × 60 Lent by
Mr. and Mrs. Lawrence H. Bloedel

18 **FIGURE LOST IN THE LIGHT, 1953**
Oil on canvas, 36 × 48
Lent by Mr. and Mrs. Jacob M. Kaplan

19 **WOMAN WITH FOLDED ARMS, 1954**
Oil on canvas, 48 × 38
Lent by Mr. and Mrs. Roy R. Neuberger

20 **PORTRAIT, 1955-56**
Oil on canvas, 40 × 32
Lent by Mr. and Mrs. Louis J. Paley

21 **SEATED FIGURE, 1955-56**
Oil on canvas, 72 × 56
Lent by the Bertha Schaefer Gallery

22 **WOMAN DRESSING, 1955-56**
Oil on canvas, 50 × 40
Lent by Mr. Garland Ellis

23 **ANGUISH, 1956**
Oil on canvas, 48 × 60
Lent by the Bertha Schaefer Gallery

24 **TWO WOMEN, 1956**
Oil on canvas, 60 × 48
Lent by Mr. and Mrs. Norman Redlich

25 **WOMAN AND MAN, 1956-57**
Oil on canvas, 50 × 56
Lent by the Bertha Schaefer Gallery

26 **GERTRUDE III, 1957-58**
Oil on canvas, 62 × 50
Lent by the Bertha Schaefer Gallery

27 **THREE WOMEN, 1957-59**
Oil on canvas, 48 × 67
Lent by the Bertha Schaefer Gallery

28 **ABSTRACTION—STORM, 1958**
Oil on canvas, 50 × 62
Lent by the Bertha Schaefer Gallery

29 **COMPOSITION, 1958**
Oil on canvas, 50 × 62
Lent by the Bertha Schaefer Gallery

30 **THE NECKLACE, 1958**
Oil on canvas, 62 × 48
Lent by Mrs. Moselle Meals

31 **THE WRECK, NO. II, 1958**
Oil on canvas, 48 × 62
Lent by The Brooklyn Museum

32 **CROUCHING FIGURE, 1958-59**
Oil on canvas, 62 × 48
Lent by Mr. and Mrs. Joseph Weinstein

33 **YOUTH, 1958–59**
Oil on canvas, 62 × 48
Lent by the Bertha Schaefer Gallery

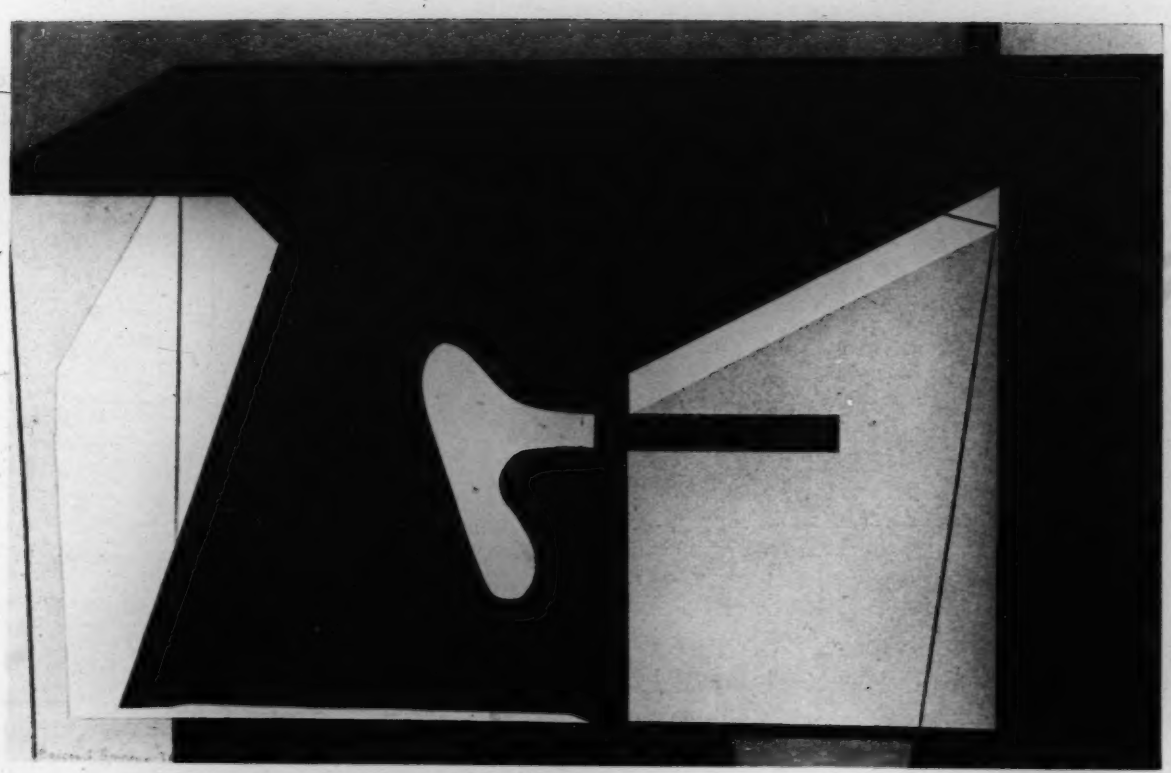
34 **JOAN BY THE SEA, 1959**
Oil on canvas, 54 × 50
Lent by the Bertha Schaefer Gallery

35 **THE SEA, 1959**
Oil on canvas, 48 × 60
Lent by Mr. Charles S. Winston, Jr.

36 **TWO HEADS, 1959**
Oil on canvas, 50 × 62 Lent by
Dr. Bertram Slaff and Mr. Coleman Dowell

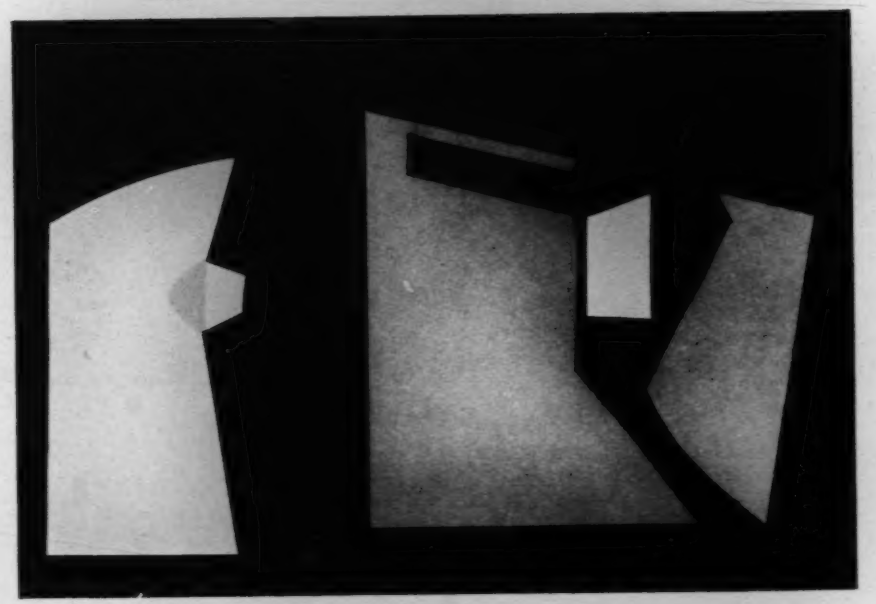
37 **DARKNESS AND LIGHT, 1959**
Oil on canvas, 45 × 57½
Lent by the Bertha Schaefer Gallery

38 **CLIFF AT MONTAUK, 1960**
Oil on canvas, 55 × 67½
Lent by the artist

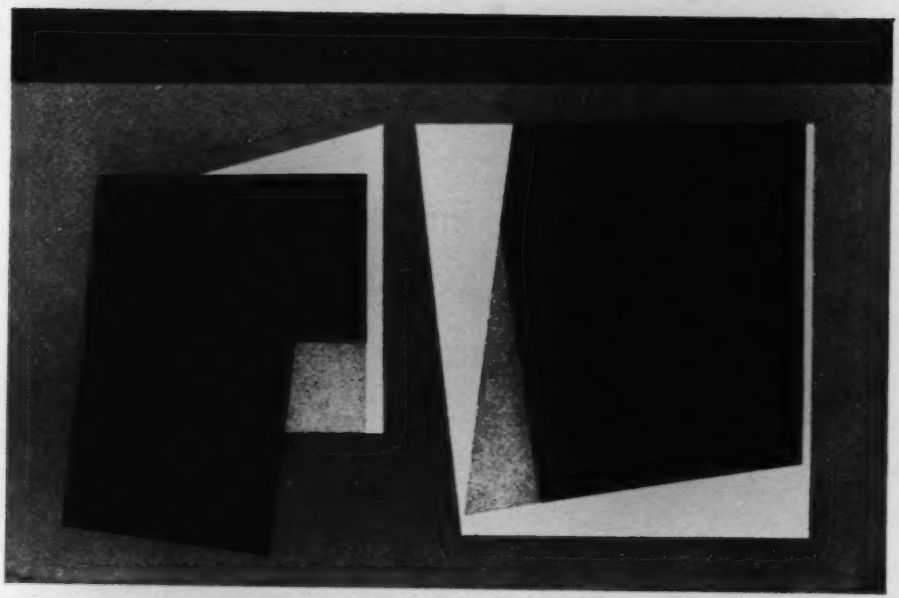


1 **Collage** 1936

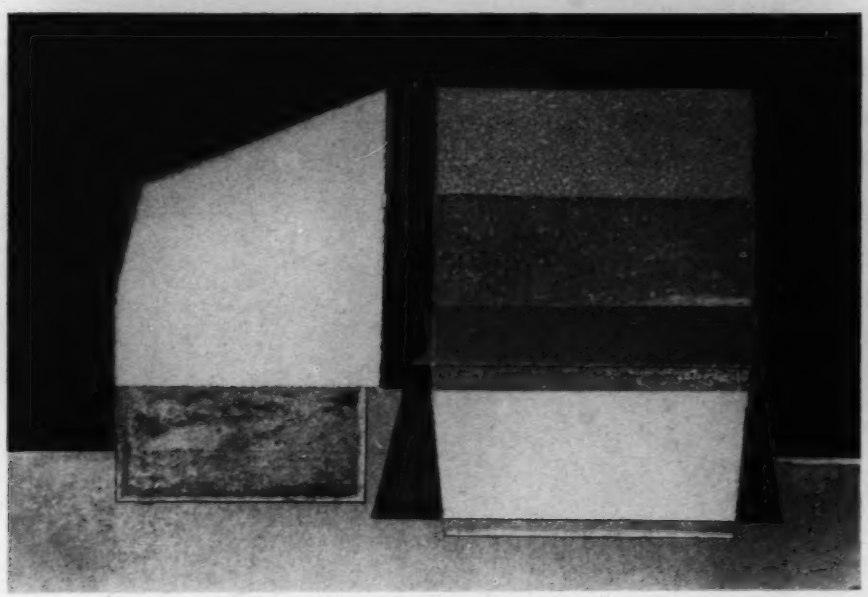
2 **Collage** 1936



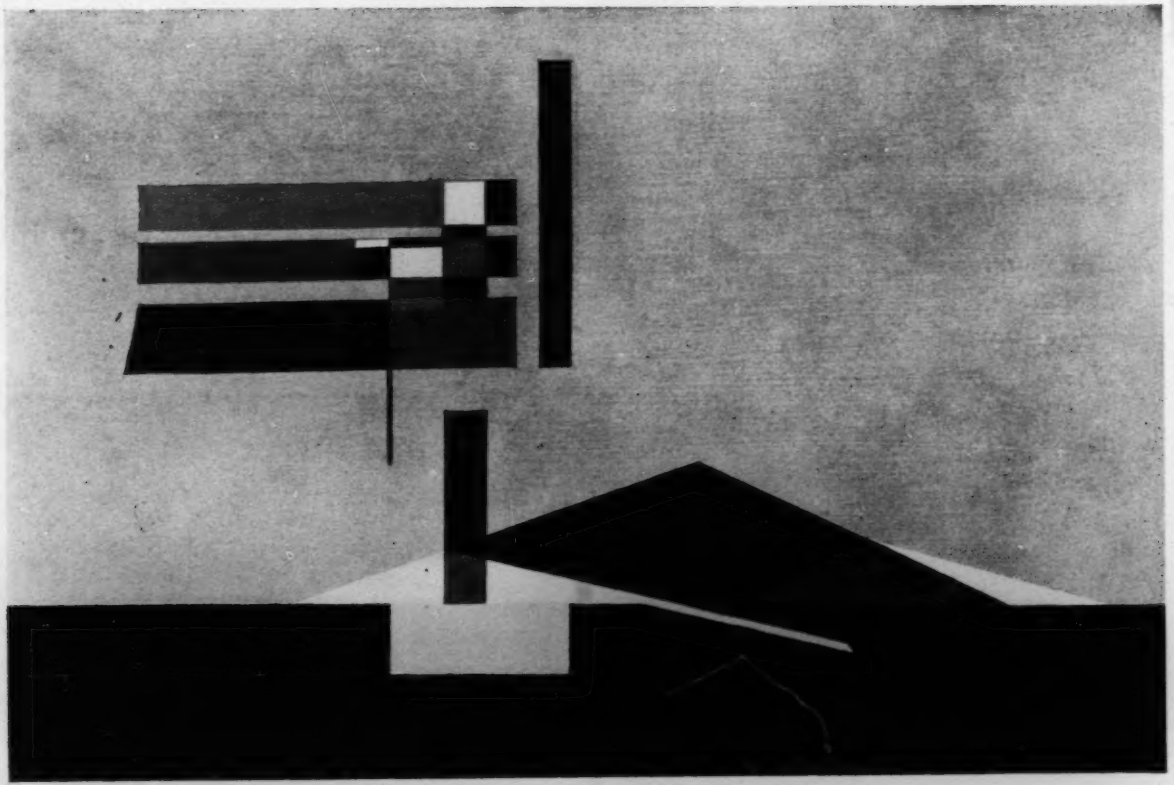
3 **Collage** 1937



4 **Green Composition**
1938



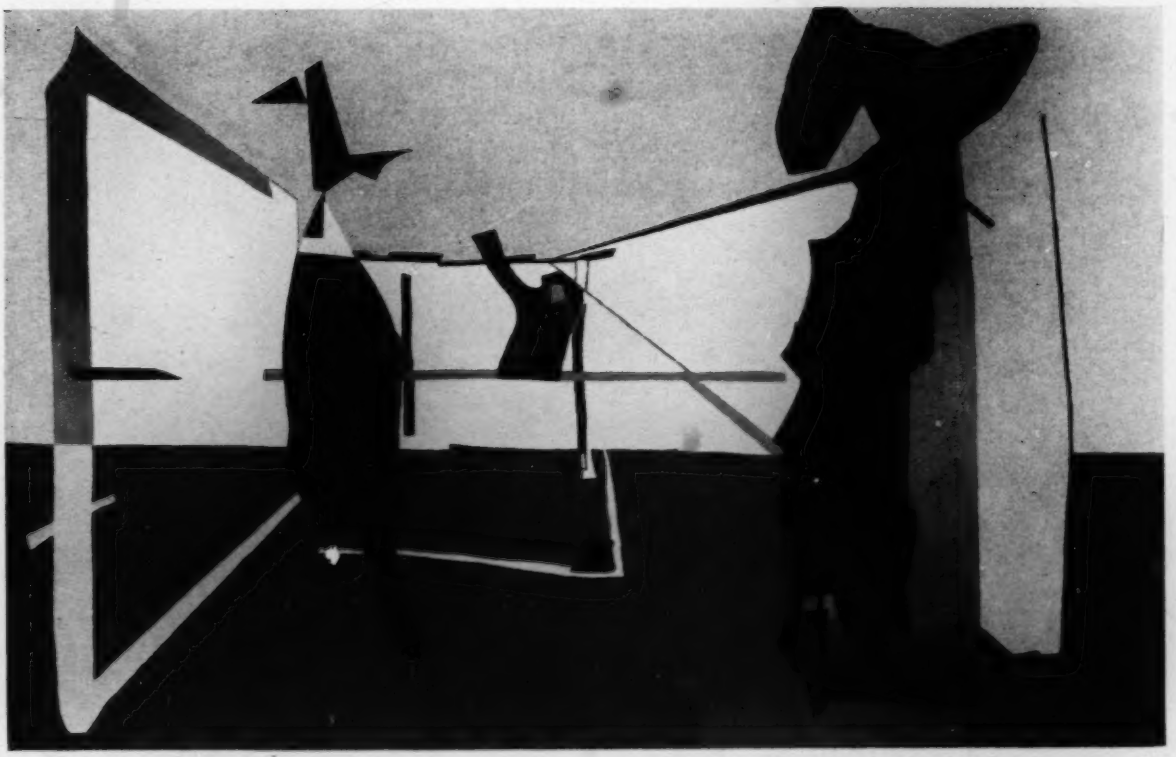
5 **The Ancient Form**
1940



6 Composition 1940

7 **Monument To Light** 1942

8 **The Heirloom Man** 1945



9 **This Architectural World** 1945

10 **Exhibition** 1946

11 **Black Angels** 1946

12 Interior 1948

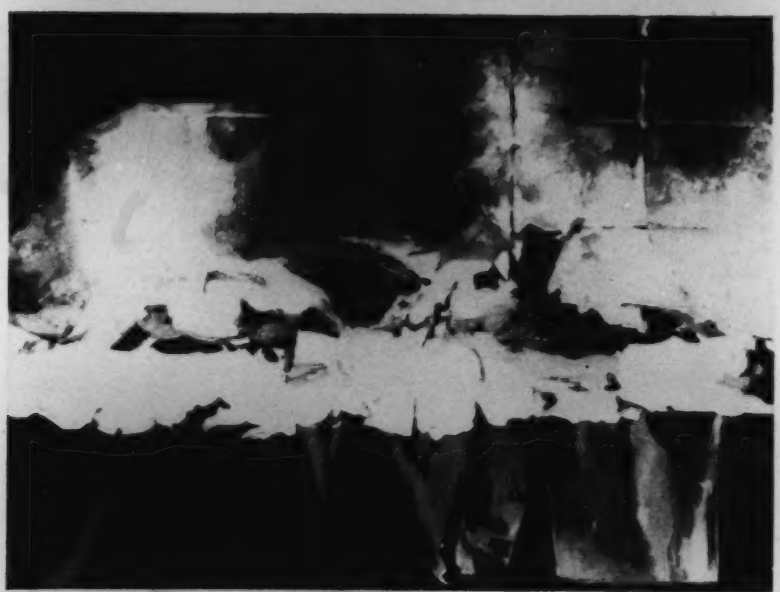
13 **The Tragic Actor** 1950

14 **Olympia** 1951

15 **The Magistrate** 1951

16 **The Studio** 1952

17 **Two Men** 1952–54



18 **Figure Lost In The Light**
1953

19 **Woman With Folded Arms** 1954

20 **Portrait** 1955–56

22 **Woman Dressing** 1955–56

21 **Seated Figure** 1955–56

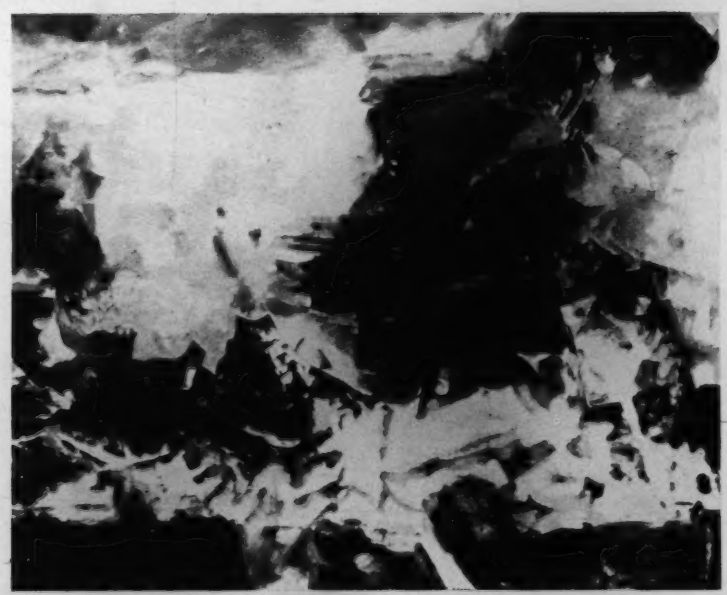
23 **Anguish** 1956

25 **Woman And Man** 1956–57

26 Gertrude III 1957–58

27 Three Women 1957–59

28 Abstraction—Storm 1958



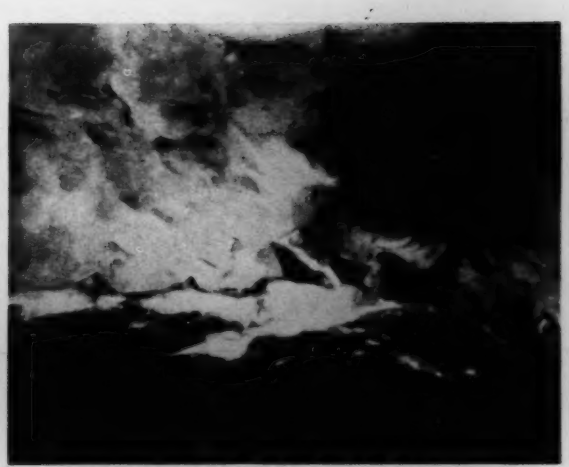
29 **Composition** 1958

32 **Crouching Figure** 1958–59

31 **The Wreck, No. II** 1958

34 **Joan By The Sea** 1959

33 **Youth** 1958–59



35 **The Sea** 1959

37 **Darkness And Light**
1959

38 **Cliff At Montauk** 1960

36 Two Heads 1959

The American Federation of Arts
41 East 65th Street, New York 21, N.Y.

Margaret Cogswell, Secretary for publications

Editor: **Jean Campbell Jones**
Designer: **Michel Goldberg**
Director of exhibition: **Robert Luck**
Exhibition assistant: **Norma Guinchi**

This monograph has been printed in May, 1961, by Clarke & Way, Inc. at The Thistle Press, New York.
Color and monochrome engravings by Publicity Engravers, Baltimore.
Photograph of the artist on cover and page 6 by Marvin P. Lazarus.
Color photography by Oliver Baker; monochrome photographs of paintings by O. E. Nelson.

The American Federation of Arts, with headquarters at 41 East 65th Street, New York City, is a national, non-profit, educational organization, founded 1909 in Washington, D.C. and incorporated 1916 in the State of New York. It is composed of chapter, individual, and corporate members. The purpose of the Federation is to cultivate the appreciation and foster the production of art in America. This is carried out through a program of activities including traveling exhibitions, publications, national and regional conferences and consultation services.

$.50 per copy, paper; 2.00, boards.